



# THE ETUDE

## *Music Magazine*

July 1935

Price 25 Cents



GAETANO DONIZETTI AND A SCENE FROM  
LUCIA DI LAMMERMOOR



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Published Monthly  
by  
THEODORE FISHER CO.  
1715 Chestnut Street  
PHILADELPHIA,  
PENNA.

# THE ETUDE Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC  
Vol. LIII No. 2 • JULY, 1935

## The World of Music

Interesting and Important Events Chronicled in a Constant Flow of  
Happenings and Deliberate Penetrating to Things Musical Everywhere



**A "PRINCE OF PEACE" CONCERT**  
The Prince of Peace, a new opera by the French composer, Maurice Strakosky, was given at the Metropolitan Opera House, New York, on June 28, 1935. The opera is a story of a prince who is killed and then resurrected. It is a very beautiful and interesting work.

**THE NEW YORK SYMPHONY**  
The New York Symphony Orchestra gave a concert at the Metropolitan Opera House, New York, on June 28, 1935. The concert was very successful and the orchestra played very well.

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**REAGAN'S MUSIC**  
Reagan's music was very popular and he was a very successful composer. His music was very beautiful and interesting and he was a very successful composer.

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A MEMORABLE OCCASION  
The picture shows only one part of the huge throng of the National Convention of the National Federation of Music Clubs in the afternoon of the Bellevue-Stratford Hotel of Philadelphia, the largest in the history of this great organization.

## Musical Prosperity Leads the Way

THE ANNUAL MEETING of the great National Convention of the National Federation of Music Clubs, in Philadelphia during the last week in April, should be a memorial to our country's musical prosperity in the whole nation, which led the country to the music of the future.

This convention, which lasted one week, brought thousands of the country's musical leaders to the hotel and made a picture of prosperity such as the East had not seen since 1925.

The convention was the greatest ever held by this musical organization. Many large churches and one hundred of groups invited thousands of people to take part in the program. It has been estimated that the presentation of the convention and the expenses of the visitors and delegates put into circulation at least a quarter of a million dollars, and some think that double this amount was probably spent.

The picture shown here presents the scene in the Ballroom of the Bellevue-Stratford at which was the largest American (American) concert ever given in the United States. The great room and all of the adjoining halls and rooms were filled with people who came from all parts of the country as guests and as delegates from clubs representing an original membership of five hundred thousand members of this fine musical organization, which probably represents more graphically the higher type of American home-

living families, with the means to develop the finer things in life, than any other large national group. These well-to-do people, coming from cities, towns and hamlets in all parts of the country, spent their money cheerfully and liberally for artistic purposes, and they are a fine expression to millions of others.

THE ETUDE has repeatedly pointed to the levels in all parts of our country, back beyond with money money, naturally showing for an under-bidding to produce more money. Recently the leaders, with their great financial responsibility, have been holding up to the music, saving the establishment of residences and that national feeling of enterprise and initiative upon which a national music to prosperity must depend. Well, here it is!

Without words we present here the magnificent spirit shown in this great occasion, which was a large artist, elegant and financial success, offering discovery made upon the President, Mrs. Alexander Doolittle, and National Chairman, Mrs. Edward Philip Lamb, along with John E. Williams, Chairman of the Program Committee, and all the officers of the organization.

Finally, Musical Prosperity is leading the way!



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the fact that you can't find a single word in the world's literature that says "I am a Jew." This is a very important point, for it shows that the Jews have no special claims on the world's attention. They are simply one of the many peoples of the world, and they should be treated as such.

**The Race in the Community**  
**AMERICAN DANCE** is a very interesting book. It tells us about the history of dance in America, from the early days of the frontier to the present. It shows how dance has become an important part of our culture, and how it has helped to bring different peoples together.

But, throughout a long history, the Jews have been persecuted and hated. This is a sad story, and it is one that we should not forget. The Jews have been the victims of many terrible crimes, and they have suffered for their faith. We should remember that the Jews are a people who have made great contributions to the world, and they deserve our respect and admiration.

**Conversation of Remains**  
**IT'S LEARNING**, a new play by Paul Green, is a play about the Jews. It tells the story of a Jewish family who are persecuted and killed during the Holocaust. The play is a powerful and moving work, and it is a must-see for anyone who wants to understand the history of the Jews.

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## The Star Spangled Banner

Our National Anthem, Endorsed on the Marts of All Patriotic Americans

By Frank Wilford Kimball



There is no doubt that it is an obligation of every citizen to support the United States flag. The flag is a symbol of our country, and it is a symbol of our freedom. We should all take pride in the flag, and we should all do our best to protect it.

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**W**HEN THE Star Spangled Banner was officially designated the national anthem of the United States, it was a moment of great significance. The flag is a symbol of our country, and it is a symbol of our freedom. We should all take pride in the flag, and we should all do our best to protect it.

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# The Violinist's Summer

By Mischa Elman

An interview secured especially for The Stone House Magazine

By Rose Hyatt

**IT DESCRIBED** the music of an immortal summer when the Ysaïe violinist was asked to read exactly that in the violinist's summer, the violinist said, "I would like to be a violinist." I would like to be a violinist, I would like to be a violinist, I would like to be a violinist.

**Discipline in a Violinist**  
**I** WOULD play guitar to a violinist, I would play guitar to a violinist, I would play guitar to a violinist, I would play guitar to a violinist, I would play guitar to a violinist.

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## INDIAN LAMENT

This is one of those striking pieces which look and sound far more difficult than they really are. It is a fine study in keyboard ambulation and the same time makes a brilliant number for a pupil's recital. Study 4.

HOMER GRINN

Slowly and with much feeling and color

CRASH ON! ARTILLERY  
COAST ARTILLERY MARCHING SONG

Here is all the pomp and blare of a real military march. It must be played with precision and proper breathes to give the impression of the men drilling on the parade ground.

J. F. HEWITT and A. H. GIBSON

Tempo di Marcia

1. Ours as with your guns, boys, let us or 'er shall tell, \_\_\_\_\_  
 2. Ours now to the flag, boys, Of the grand old C. A. \_\_\_\_\_

Push on to the end, boys, let your guns give you B-I to the end  
 Have love to the man who will fight, come, what may! And here's a

fight on to the end, boys, let your guns give you B-I to the end  
 Have love to the man who will fight, come, what may! And here's a

stand pat for the day, boys, let your guns give you B-I to the end  
 Have love to the man who will fight, come, what may! And here's a

TRIO  
 FIELD MUSIC  
 Over effect

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TRIO  
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 Over effect

SWEET JASMINE

*THE ARCADE*

VICTOR VIDOWA

Grade 30

Tempe di Gavio M. M. d. = 100

Tempo di Gavotta M.M. J. 125

60

10 20 30 40 50 60

TRIO

45 55 60

\* From here go back to 8, and play to *Four* the play *Five*.  
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## MASTER WORKS

ADAGIO

Large from the Spring Quartet in G minor

Myth: writers is all assembly-line stuff. *Quartzite* Most of these were done as a part of the routine in the partition on Hamilton in the Court of Exhibitions. Therefore in playing extracts from these delightful choruses, you must transport yourself to a candle-lighted music room in a remote palace and play to an audience of aristocrats in silks, satins, and pearls.

Grade 4      Large number up to 1,000,000

JOSE. HAYDEN

Frédéric Chopin: Piano Introduction in G major, Op. 10, No. 1. The score is in 3/4 time and consists of 32 measures. It features a piano introduction with a 'p dolce' marking, followed by a series of chords and arpeggios. The tempo is marked 'Largo assai'.



## A LITTLE DUTCH GARDEN

A catchy and graceful summer song with an appropriate lyric.

MATTHE WHITNEY  
4. Con Solo

CATHERINE PANNILL MEAD

[illegible]

PETITE VALSE-SERENADE

JULY 1970

Page 415

EDWARD A. MULLER

Tempo di Valse lento e rubato

VIOLEN

TIANCO-1

Violin

Piano

*Fin. Vincer con forza*

*Tanto primo e molto tranquillo*

*piu agitato e più*

*p*

*f*

*molto più a tempo*

*Fin. C.*

*B.C.*

## CANTIQUE D'AMOUR

Registration  
 (See Solo 17-18)  
 (See Solo 17-18)  
 (See Solo 17-18)  
 (See Solo 17-18)

ERNEST F. SHEPPARD

Andante moderato

MANDAL

PEDAL

Musical score for Mandala and Pedal. The score is written for Mandala (treble and bass staves) and Pedal (bass staff). It includes various musical notations such as notes, rests, and dynamic markings like *molto* and *pp*. The tempo is marked *Andante moderato*. The score is divided into sections with headings like "Last time in Coda" and "Change this key".

Continuation of the musical score for Mandala and Pedal. It includes various musical notations such as notes, rests, and dynamic markings like *molto* and *pp*. The tempo is marked *Andante moderato*. The score is divided into sections with headings like "Last time in Coda" and "Change this key".

CODA

## MATUSHKA

In the style of the popular Polish Dance. They is a fiery and impetuous manner, with steady accentuation and rhythmic dynamic contrasts.

Meets 120

Tempo di Marzarka 2/4 J. 124

Secondo

HEINRICH ENGEL

The first system of the musical score for 'MATUSHKA' is written for piano. It consists of two staves, treble and bass. The tempo is 'Tempo di Marzarka 2/4 J. 124' and the character is 'Secondo'. The music features a steady, rhythmic pattern with dynamic markings such as *ff*, *pp*, *mf*, and *ppp*. The score includes various musical notations like slurs, ties, and accents.

TRIO

The second system of the musical score continues the piano piece. It maintains the same tempo and character. The notation includes dynamic markings like *ppp* and *pp*, and features a variety of rhythmic patterns and melodic lines across the two staves.

© From tempo go back to First of Trio, then go back to beginning and play to First.  
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U.S.A. - 41

Heinrich Copyright secured

## MATUSHKA

Primo

HEINRICH ENGEL

Tempo di Marzarka w.m. J. 124

The first system of the musical score for 'MATUSHKA' (Primo) is written for piano. It consists of two staves, treble and bass. The tempo is 'Tempo di Marzarka w.m. J. 124'. The music features a steady, rhythmic pattern with dynamic markings such as *ff*, *pp*, *mf*, and *ppp*. The score includes various musical notations like slurs, ties, and accents.

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U.S.A. - 42

## PROGRESSIVE MUSIC FOR ORCHESTRA

MARIPOSA SPANISH WALTZ

L.P. LAUNSEAR  
Arr. by John K. Eide

[illegible]

## MARIPOSA SPANISH WALTZ

L.F. LAURENDEAU

## 1st CLAIMANT in ES

A musical score for the song 'The Rose Tree'. It features four staves of music. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat. The second staff is a piano accompaniment, starting with a bass clef. The third and fourth staves are additional piano accompaniment, also starting with a bass clef. The music is in 4/4 time and consists of 16 measures. The lyrics 'The Rose Tree' are written below the first staff. The score includes various musical notations such as notes, rests, and bar lines.

## ALTO SAXOPHONE

## MARIPOSA SPANISH WALTZ

L. P. LAURENDEAU

## 1st CORNET in Bb

## MARIPOSA SPANISH WALTZ

1. 2. 1. 4. 7. 9. 8. 6. 5.

1st CORNET (a B) MARIPOSA SPANISH WALTZ

ff

TR

leg

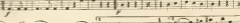
p

CELLO or TROMBONE

## MARIPOSA SPANISH WALTZ

1. T. LAURENDEAU

HELLO or THOMPSON'S MARCHES BOOK OF REVUELL WALKERS



The musical score consists of four staves. The first staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The second staff continues the melody with similar rhythmic patterns. The third staff features a series of eighth notes, with a piano (p) dynamic marking. The fourth staff includes a 'Solo' section marked with a 'Solo' text and a 'Solo' dynamic marking, followed by a 'Solo' section marked with a 'Solo' text and a 'Solo' dynamic marking. The score concludes with a double bar line and a final note.

FASCINATING PIECES FOR JUNIOR ETUDE READERS

# A LITTLE SONG

N. LOUISE WRIGHT

Grade 1 Andante  $\text{♩} = 60$

# LET'S SKIP

N. LOUISE WRIGHT

Grade 1 Allegretto  $\text{♩} = 120$

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# THE BIG PARADE

This piece is written for the second and third fingers of each hand.

Both hands should be kept in position over the keys. Both the hands should be kept in position over the keys. Both the hands should be kept in position over the keys.

Grade 1 Moderato  $\text{♩} = 100$

HESTER LORENA DOW

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# TRIPPING ALONG

AUDELL ALFORD THOMPSON

Moderato  $\text{♩} = 104$

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# PRETTY LITTLE SONG BIRD

GEO. L. SPAULDING

JESSICA MOORE

Andante  $\text{♩} = 76$

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## THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the author of *Violin Virtuoso* and the department's "Violinists' Guide" column in *Pitch*.



## The Mental Aspect of Brilliant Technic

By Kenneth Abram

IT IS NOT NECESSARY that a violinist should be a mental virtuoso. In fact, the mental aspect of brilliant technic is often the most neglected aspect of the violinist's training. The mental aspect of brilliant technic is often the most neglected aspect of the violinist's training. The mental aspect of brilliant technic is often the most neglected aspect of the violinist's training.

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## The Viola, A Promising Oldster

By Dr. Charles N. Boyd

Box 111

IN THE COURSE of a public school orchestra class, the violinist is often the most prominent member. The violinist is often the most prominent member of the orchestra class. The violinist is often the most prominent member of the orchestra class.

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## YOUR PUPILS WANT MUSIC FOR LESS MONEY DITON CENTURY

IS A COPY IS

THE NEW MUSIC BOOK FOR PUPILS... THE NEW MUSIC BOOK FOR PUPILS... THE NEW MUSIC BOOK FOR PUPILS...

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